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the magazine of the Royal Ontario Museum

PRAYERS IN CLAY

SOUTHWEST AMERICAN PUEBLO POTTERY

THOUGHTFUL GIFTS

A FINE PICKLE

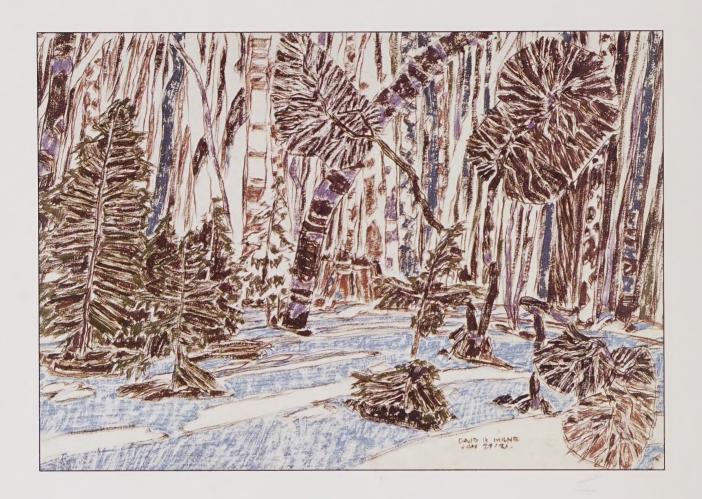
ROM ANSWERS

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ROTUNDA

the magazine of the Royal Ontario Museum

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An 1880 photograph of Mary Hsitia, a Pueblo potter from Acoma. The rich tradition of Pueblo pottery was almost lost when, at the turn of the century, anthropologists and others brought about its revival. For the whole story turn to page 12.

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& EDITOR'S NOTE &

AFTER ALL THE YEARS THAT I've worked at the Museum, I never fail to be amazed at what the collections encompass. Potter and anthropologist Suzanne Stiegelbauer recently brought to light the Ethnology

Department's Southwest American Pueblo ceramics, which in part came to the Museum during a trade of artifacts with the Smithsonian Institution arranged in 1917 by Charles Trick Currelly, the first director of the Royal Ontario Museum of Archaeology.

As Stiegelbauer explains in the cover story, during the late 19th century the collecting of Pueblo pottery and other artifacts by the Bureau of American Ethnology (later to become the Smithsonian Institution) was so extensive that the centuries-old tradition of pottery making was almost lost. Few pots remained at the pueblos that could serve as models for native potters, and documentation of the collected ceramics by anthropologists was virtually non-existent.

Luckily, by the turn of the century, the decline of the craft became an issue of great concern to a new generation of anthropologists and others who banded together to rescue and revive the ceramics tradition, an important component of Pueblo culture. Stiegelbauer's research on the ROM's collections continues the task of revealing the ceramics' intricate meanings and captivating designs.

The presence of subtle messages in an object's form and decoration is also characteristic of gifts given by the Chinese. Examples of such items can be seen in the Museum's Far Eastern galleries. In her article, Ka Bo Tsang, a curatorial assistant in the Museum's Far Eastern Department, provides an entertaining introduc-



tion to the interpretation of some of the symbols. For example, tortoises and pine trees have long life spans, so they have become symbols of longevity. You can guess what grapes and squirrels have in common.

Saskatchewan photographer Courtney Milne takes us beyond the vast resources of the Museum to an even larger world. Milne has spent several years travelling to the sacred places of the Earth to collect their images on film. Howard Collinson, head of the ROM's Institute of Contemporary Culture, organized an exhibition of Milne's photos to inaugurate the Institute's Roloff Beny Gallery, Collinson thinks of Milne as a mystic, and in his article he talks about the photographer's ability to reconnect the viewers of his photographs to the spirituality of the world around them.

In the last feature story we turn from the journeys of a mystic to the solution of a mystery. ROM palaeontologist Hans-Dieter Sues unearthed the first dinosaur finds in Nova Scotia. The discovery provides further evidence of a cataclysmic event at the end of the Triassic and beginning of the Jurassic period, which included a mass extinction that made it possible for dinosaurs to flourish for the next 135 million years. But what caused this event? No one knows for sure.

While we at the ROM are conducting research on our collections, you may also own items about which you would like to learn more. Find out how this can be done by taking a look at "ROM Answers," a new column that begins in this issue.

Sandra Shaul

SANDRA SHAUL



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A South Indian lunch, arranged on a banana leaf, is greatly enhanced with lime pickle.

A Fine Pickle

TEW YORK CITY'S FIRST ELECTRIC sign, installed in 1900 over the intersection of Fifth Avenue and 23rd Street, was a 12.2-metre (40foot-long) green pickle. The perpetrator, H. J. Heinz, saw it as smart business, but it was really civilization just getting around to honouring an old trouper on humanity's table.

Pickles have been around for a long, long time, ever since people discovered that foods could be preserved with an endowment of acid (either vinegar or a brine encouraging elite bacteria to produce lactic acid). Almost anything can be pickled—a gift from the gods to any society whose growing season is truncated by a cantankerous climate.

If you ran a fast-food takeout in ancient times, you might have called it McPickle. Chinese workers on the Great Wall sustained themselves on

cabbage pickled in wine. The Romans pickled olives so well, they've been found, perfectly preserved, in the ruins of Pompeii.

"Ketchup" or "catsup" derives from a Chinese word for pickled fish sauce. In Olde England, it referred to a sauce fermented from mushrooms or walnuts. Tomato ketchup came later, and has since concealed a multitude of sins on both sides of the Atlantic.

If you thought the subject was as simple as the incomparable crunch and acid-and-garlic hit of a kosher dill, look again: The pickle is a universal. The Chinese and Japanese can think of nothing finer to garnish their breakfasts. Pickled ginger is one of the great sensations of the Japanese kitchen. Not long ago, in Yunnan Province in the Chinese southwest, I was treated to pickled

pine needles.

Koreans are religious about kimchi—cabbage or radish pungently pickled in earthenware jars with garlic, chilies, fish sauce, and ginger. Kimchi is present at every meal. Mothers guard their kimchi recipes jealously and pass them on as family heirlooms. Restaurants are made or broken by their kimchi, not by the critics. The new wave in Seoul food is kimchiburgers and kimchidogs. Kimchi elicits belches worthy of Dolby Sound.

Mediterranean cultures routinely pickle peppers, artichokes, eggplants, and capers. Norwegians adore their pickled herring, although their Viking ancestors regarded it as part of the winter survival kit. The Swedes retain a peculiar nostalgia for surstromming or sour Baltic herring immersed in

brine, fermented under a hot summer sun, and then put into tins. Fermentation continues in the tin, resulting in an aroma and flavour horrifying to the uninitiated.

Spices used for pickling run the gamut from fennel to chilies. The most common are cinnamon, cloves, allspice, ginger, dill, coriander, mustard seed, and pepper. The familiar object Scott Joplin enshrined in his ragtime "Dill Pickles" is merely a cucumber salted and pickled with dill, dill seeds, garlic, chilies, cloves, and mustard seed. Crrunch.

But when it comes to the ultimate pickle, pickles to see you through this incarnation and into the next, I look to India. Only on the mystic subcontinent do you find such dizzying variety, and the symphony of spices plays as melodiously to the palate as Pachelbel plays to the ear.

The Indian kitchen has been refining its act for 4000 years. The purest Indian cooking is Hindu and vegetarian. It is especially wonderful in the south, a realm illuminated by the green fire of tea plantations and rice paddies, textured by pepper plants weaving their way around sandalwood trees, perfumed by cardamom and coffee plantations.

Not even the simplest peasant meal would be complete without pickles, and what pickles: bitter gourds with garlic and tamarind, dried mangos with vinegar and sesame oil, chilies in lemon juice, and a vast range of vegetables, fruits, nuts, and berries. Each differs according to its *masala* or spice meld. Some are mild, some sweet, some sour, and some hot enough to set off the smoke detectors in hell.

Superstars among them are pickled lemons, limes, and green mangos. Intensely savoury and acidic, hot and sweet, they roar across the stations of the palate, setting bonfires and bringing tears of pleasure to the eyes of the faithful.

I've travelled India many times, from the Taj Mahal to the temples of Madurai, from the lush backwaters of Kerala to the toasted deserts of Rajasthan, and I've learned from something as simple as *achar* (pick-



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les) that the humblest Indian can emerge from a meal with better tastes in his mouth than the highestborn Englishman.

Happily, however, you need neither the diary of a Hindu granny nor a seat on Air India to explore the mysteries of *achar*. Immigrants from India, arriving on these cold and windy shores in search of the proverbial pot of gold, have inadvertently brought it with them. The shelves of Indian grocery stores boast the richness of Ali Baba's Cave.

I have a friend, otherwise gastronomically unadventurous, who will consume a jar of lime pickles while watching television. Yes, lime pickles. Like popcorn.

I must tell you about the Toronto wine expert whose senses are so delicately attuned, he can sniff out a hint of plum or kumquat in a thimble of wine half way across the room. One evening we invited him for an Indian dinner. Although the meal was tame enough to allow for a

respectable wine, a condiment bowl was cunningly packed with pickled chilies.

The precious fellow detected the aroma, sampled one, and, ignoring my warnings about spontaneous human combustion, demolished the bowl. A dish for kings, he proclaimed to the common folk around him. And a royal dish the pickles turned out to be. He spent the next three days on the throne.

THE FOLLOWING RECIPE FOR HOT lemon pickle is a spicy, savoury sizzler that might just be the antidote to a Canadian winter or a special accent to a cool summer's night at the cottage. The ingredients are easily found in Indian grocery stores.

Ingredients

- 6 lemons, about 450 gm (1 lb.)
- 2.5 ml (1/2 tsp) fenugreek seeds
- 30 ml (2 tbsp) red pepper flakes
- 15 ml (1 tbsp) cumin seeds
- 5 ml (1 tsp) turmeric
- 1 ml (1/4 tsp) asafetida
- 10 ml (2 tsp) black mustard seed
- 250 ml (1 cup) light sesame or

peanut oil

• 60 ml (4 tbsp) kosher salt

Method

Wash the lemons well and dry them thoroughly. Slice each lemon into 8 or 9 slices and remove the seeds. Set the slices aside. Grind fenugreek, red pepper, cumin, turmeric, and asafetida to a powder, using either a coffee grinder or mortar and pestle. Set the powder aside. Heat oil in a pot large enough to hold the lemon slices. When the oil is very hot, remove the pot from the heat and add the ground spices and mustard seeds. Stir 10 seconds until the spices are slightly toasted. Immediately add the lemon slices and salt. Stir to coat the lemon slices well. Transfer the mixture to a sterilized jar. When the mixture is cool cap the jar. Allow the pickles to stand for two to three weeks in the refrigerator. Stir them once a day during this time.

Jeremy Ferguson writes regularly about travel, food, and wine



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In the August issue of *Rotunda*...

Fish Tales: The Environment of Algonquin Park

By David Schatzky



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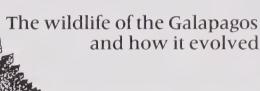
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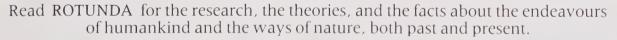


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TOTOGRAPH BY BRIAN BOYI

GROWING COLLECTIONS &



A magnificent diamond necklet was donated to the Museum by Mrs. N. Torno.

A Magnificent Diamond Necklet Adds Sparkle to the New S. R. Perren Gem and Gold Room

MRS. NOAH TORNO HAS DONATED A fabulous diamond necklet to the Royal Ontario Museum. Her generosity pays tribute not only to the Museum but also to her husband, who served as chairman of the ROM's Board of Trustees from 1971 to 1974. A retro-period piece (1940s and 1950s), the necklet was purchased from Harry Winston in 1964. This very elegant and attractive piece of jewellery contains dia-

monds weighing approximately 37 carats, which are set in platinum.

Diamonds are described in terms of clarity, colour, and cut. The clarity of diamonds is determined by the number, identity, position, size, and colour of marks, called blemishes when they are on the outer surfaces, and inclusions when they are internal. Clarity is measured on an international scale from the highest category known as Flawless to the lowest category known as Imperfect-3 (I-3), which means heavily included.

In North America the colour of

diamonds is graded on an alphabetical scale that runs from "D," signifying colourless, through to "Z," signifying deeply coloured; for example, distinct yellow or brownish tones may be visible in the stone. Beyond "Z" are the fancy colours, such as vivid tones of blue, pink, yellow, and green. The first hint of colour that most lay persons would notice is in the "J" or "K" range. Often, colour in this range is referred to as yellow, regardless of the actual tint.

Fluorescence of diamonds under long- and short-wave ultraviolet radi-

ation is another consideration when discussing colour. Although ultraviolet light is in itself invisible to humans, some diamonds convert this radiation into visible colours; the most common are blue, pinkish-orange, and yellow. By examining a complex piece of jewellery, such as the Torno necklet, under ultraviolet light, and then noting the position and fluorescent colours of each diamond, a foolproof identification can be established. Such a record is useful should the piece be stolen or tampered with in any way.

The quality and style of the cutting is a very important characteristic of a faceted diamond. A gem's brilliance is greatly affected by the way in which it has been proportioned and faceted, and by how closely the angles of the facets approach the ideal values. Today, computers are used to design faceting styles that provide the most brilliance from diamonds and other gems. The skill and experience of the diamond cutter, however, still comes into play in the interpretation of computer data to bring out the best in each natural crystal. The most popular cut is still the 58-facet round brilliant.

There are 160 diamonds in the Torno necklet: 21 pear-shaped, 37 straight and tapered baguettes, and 102 round brilliants. All the diamonds match in clarity, colour, and cut. Matching such an array of diamonds is quite a challenge, especially when the designer has also chosen to arrange the stones by size into the piece of jewellery. In addition to the necklet's great beauty, it is the combination of three different shapes of diamonds, all graduating, and all matching, that makes it so special and such an important gift to the Museum.

ROBERT I. GAIT AND ANNE NEUMANN Robert Gait is curator-in-charge of the Department of Mineralogy, Royal Ontario Museum, and Anne Neumann is associated with GS Gem Service, H. Weinstein Ltd., Toronto. The S. R. Perren Gem and Gold Room opens 3 July 1993.

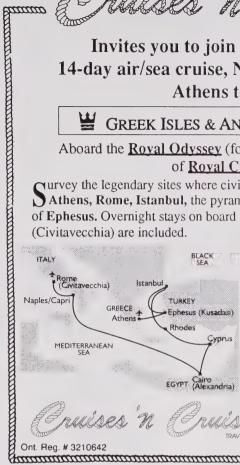
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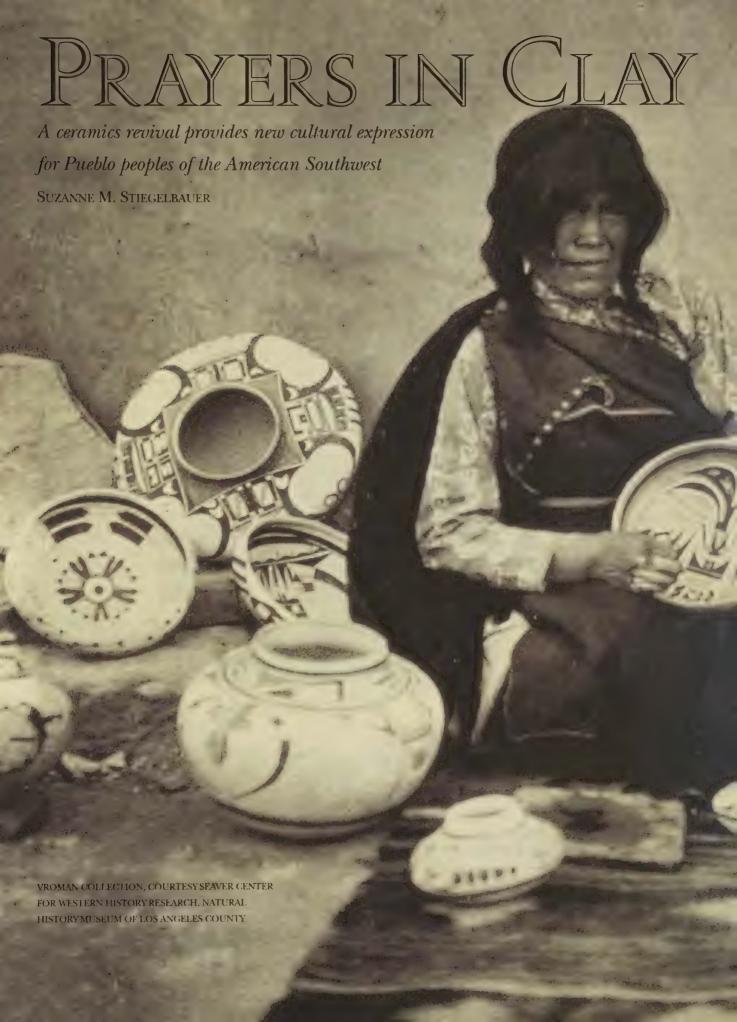
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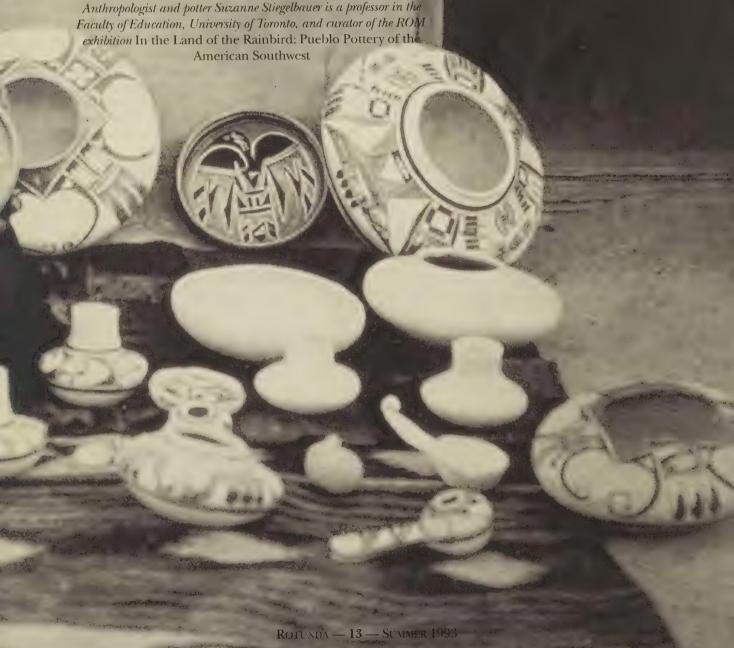
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n the latter part of the 19th century, federal government initiatives in the western United States and the ensuing conflicts with native groups resulted in the near extinction of many tribal cultures. In response to this situation, the Bureau of American Ethnology, later called the Smithsonian Institution, was founded to gather ethnological documentation and collections intended to record and preserve as much as possible of the native cultures.

Directly and indirectly the Bureau eventually facilitated the revival of some cultural groups through its involvement with craft work and the development of positive relationships with tribal groups. The work of Bureau anthropologists provided new understanding of native cultures, especially the cultures of the Southwest, and as more was understood about native life and values, the study of anthropology in itself changed to be more supportive of native life.

The native peoples of the Southwest held a unique fascination for anthropologists and archaeologists because they had Nampeyo, a Hopi potter, was photographed with her pottery c.1900–1910.



A Zuni water jar, c.1880, shows an antelope or deer with a heart line. This signifies a request to the animal to sacrifice itself as food for the Zuni community. Above the animal are stylized feathers, known as crooks, which form a prayer image.

been less affected by the Indian wars than the Plains Indians, and in the 1880s they remained essentially intact culturally in locations settled by their ancestors hundreds of years earlier. Abundant good archaeological material and linguistic and cultural diversity found in the region gave anthropologists the opportunity to acquire an understanding of southwestern native cultures that was not possible in the studies of native cultures in other regions. The Southwestern natives, named after their adobe villages, are called the Pueblo peoples. They became the focus of a cultural interchange that continues today.

Frank Hamilton Cushing was, at the age of 22, one of the first anthropologists sponsored by the Bureau of American Ethnology in 1879. He would live at the Pueblo of Zuni for four and a half years. An unusual personality, Cushing was also irritable, opinionated, and in poor health. A naturalist by training, and considered by many a kind of self-taught genius, he was left behind at Zuni by his companions when ill-

ness rendered him incapable of continuing a planned expedition across western New Mexico. Cushing moved into the Zuni governor's household, settling himself and his cooking stove in the middle of the living ers. Perhaps in self Eddefence, the Zuni quarters. Perhaps in self governor of adopted" Cushing and taught him Zuni customs and language in hopes of "hardening his meat" and repairing his health. By Zuni standards, Cushing's behaviour bordered on "uncivilized," and, given that he was unable to move on with his friends, the Zunis sought to teach him what he needed to know to live peacefully in their community.

This generosity paid off for Cushing both as an individual and as a scholar. Over the years that he stayed at Zuni he became an accepted member of the community. The Zunis named him Tenatsali, or "medicine flower," after one of the most sacred of plants, and initiated him as a war chief in the Priesthood of the Bow, a position not held by any other nonnative person before or since. Cushing kept copious notes on his involvements, documenting both artifacts and actions. However, with the exception of a study of Zuni mythology (1896), which set a standard for many of the anthropologists who were to follow him, he did not publish much of what he learned.

Cushing was also generous to the Zuni people, who needed mediators to assist them in their dealings with the many traders, government agents, and religious missionaries coming into the area. He helped them to retain their land base and to drive off intruders. His loyalties to the Zunis were always clear. In dealing with the outside world, Cushing acted as a Zuni man first, negotiating for their interests.

Because of his opposition to attempted takeovers of Zuni land by United States army officers, including the son-in-law of Senator John A. Logan, Cushing was forced to leave Zuni. (Senator Logan had threatened to withhold funds from the Bureau of American Ethnology.) Cushing did return to the Southwest as head of the Hemingway Expedition, the first organized archaeological program in the region, but ill health intervened, forcing him to return to Washington. His work was cut short by his untimely death at the age of 43. His signature on official letters, "1st War Chief of Zuni, U.S. Assistant Ethnologist," may be an illustration of his flamboyance, but it also indicates his high regard for Zuni life. The Zunis apparently thought more of his accomplishments than did the United States government, which up until his death saw him as a disruptive presence. Archaeologist Bertha Dutton, who visited Zuni 50 years after Cushing's last departure, found that the elderly were still mourning for him and his liveliness, a remarkable tribute from people then weary and suspicious of anthropologists. A full collection of his notes and writings was not published until 1978, more than 70 years after his death.

Cushing's contribution to the study of Zuni myth and ritual provoked the interest of many other ethnologists and anthropologists, who had as one of their objectives the development of hypotheses about the origins and world views of the region's cultures. Anthropologists also collected numerous artifacts to send back to Washington, which helped to show how Southwestern people lived.

One of the largest collections consists of pottery. The pottery forms of the Pueblo peoples have greatly influenced the archaeological and ethnological studies of the Southwest. Archaeologists study pottery shards and vessels to understand the kinds of cultures that existed at different points in time. Ethnologists use them to describe the technology, traditions, and iconography of the cultures.





Top: Fahada Butte is one of the landscape features of Chaco Canyon in the American Southwest.
Bottom: Pueblo Bonito is located in Chaco Canyon.

The Southwestern native cultures, almost unaffected by the Indian wars of the 1800s, held a special appeal for anthropologists and archaeologists





Top: Frank Hamilton Cushing posed in Zuni dress. Bottom: Matilda Coxe Stevenson was one of the first female anthropologists to research the Pueblo people.

Though there are features common to all Pueblo pottery, each Pueblo village has a unique clay, style, and paint surface. Pottery production was a major enterprise in the Pueblo world. At Zuni and Acoma alone, between 1879 and 1885, the Bureau of Ethnology collected thousands of pots exhibiting an incredible array of painted design within the prescribed styles of each pueblo. Anthropologists James and Matilda Coxe Stevenson, in a matter of two years, sent 33,000 ethnographic objects back to the Smithsonian, most of them pottery, but including also other domestic objects, weapons, clothing, baskets, toys, and musical instruments.

One unusual aspect of the Southwestern expeditions organized by the Bureau of American Ethnology was the involvement of female anthropologists in research. Women presented new perspectives in studies of the Southwest cultures in the areas of social structure, religion, and art. Male anthropologists seldom interviewed or interacted with native women, and tended, to a greater or lesser extent, to impose the patriarchal norms of the time on what they were seeing and doing. As anthropologist Ruth Bunzel stated in a 1985 interview, "Zuni is a woman's society. The women have a great deal of power and influence. It's a good place for women to work. I felt there was a great lack of knowledge about people's lives—particularly about women —so being a woman, that was an obvious place to start."

Matilda Coxe Stevenson, who accompanied her husband to Zuni and Hopi as a volunteer member of the first collecting expedition of the Bureau of American Ethnology in 1879, had a background in law and geology. She was one of the first to consider women, children, and family life as proper subjects for research. Initially, her writings were published under her husband's name. After his death, she conducted research on Pueblo religion at Zuni and Zia (1904), laying the groundwork for other women anthropologists in Pueblo studies. A strong personality, she was a favourite of the newspapers in her ability to confront and subdue (in Spanish and English) any native who might stand in the way of collecting. Given the non-confrontational style of the Pueblo people, she was a formidable presence.

Matilda Stevenson was followed by Elsie Clews Parsons who published, in 1939, the comparative study of Pueblo religion envisioned by Stevenson. Ruth Benedict wrote *Patterns of Culture* (1934) based in part on her work at Zuni and Cochiti. Esther Goldfrank travelled to Laguna Pueblo with Franz Boas and later collaborated with Caroline Quintana, the mother of potter Helen Cordero, to write about the social and ceremonial organization of Cochiti (1927). Ruth Bunzel "wanted to look at the relation of the artist to their work" and apprenticed herself to Zuni potters. She wrote *The Pueblo Potter* (1929), a landmark in Pueblo ethno-aesthetic studies.

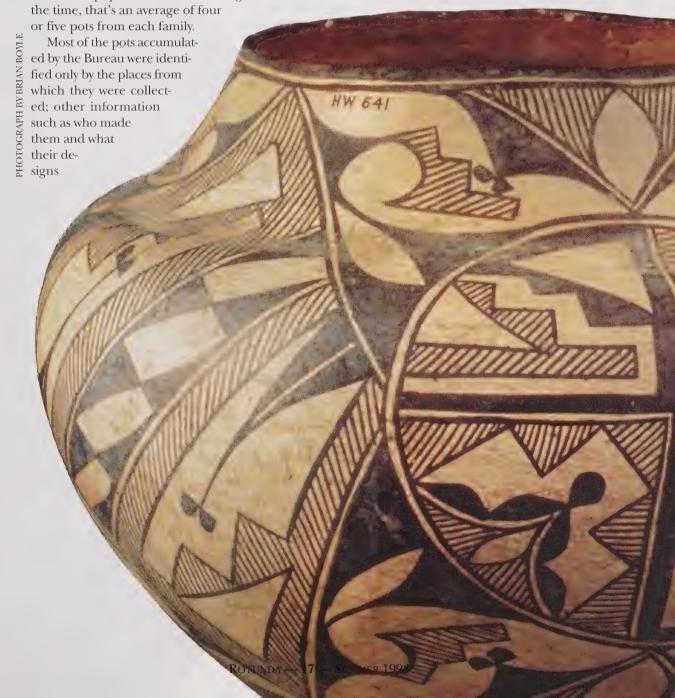
At the time of the Bureau of Ethnology expeditions, pottery still played a functional role in the daily life of the Pueblos. Pottery was used for collecting and storing water, for eating and storing food, and for ceremonies. Within the ceramics tradition of the natives, certain designs became associated with an individual Pueblo or family.

Special pots were saved for social and ceremonial occasions and would be passed down from generation to generation. Some were valued for their design or quality, others for the per-

sonal or artistic reputation of the person who made them. Good pots were used also for reference. Ceramicists would copy designs and talk to the original creators about their work. Designs were inspired by stories, which would be related to the young and to interested potters as they worked.

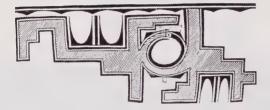
As contact with the outside world increased, Pueblo pottery production was dealt two crippling blows. The introduction of trade goods and the efforts of government-sponsored collectors nearly brought an end to this centuries-old tradition within a period of 20 years. Traders who visited the Pueblos in the 1880s introduced such items as nails, metal tools, clothing, blankets, and metal pots and pans. Many of the Pueblo people were impressed by the practicality of such objects and adopted them to replace pottery and other traditional artifacts. The loss of pottery to the Bureau of American Ethnology collections was devastating. In 1879 and 1880, the Stevensons alone sent 6500 Zuni and Acoma pots to Washington. Given the Indian populations of these villages at

An Acoma water jar, c.1880, displays older design forms that describe a landscape with clouds, falling rain, and plants.



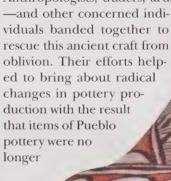
Top: Variations on a spiral are seen in the very small motifs on this and the facing page. The spiral stands for the central position of the sun around which everything else turns. Bottom: The longer motif on this page is a variation of the rainbird motif.



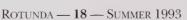


mean was lost both to the native peoples and to the anthropologists. Ruth Bunzel was eventually able to record some of the stories in the 1920s, but the majority of older potters who might have helped her had died.

Some Pueblos continued to make pottery for the growing turism industry, but these items were often less carefully painttourism industry, but these items were often less carefully painted and were crafted with less diversity in design than those of the previous era. Pottery for everyday use had become scarce, replaced by metal goods. While the sale of pottery for the tourist trade outside the pueblos provided a much needed \(\frac{\pi}{2} \) source of income for some, by the turn of the century the obvious decline of the craft finally became an issue of great concern. Anthropologists, traders, artists—both native and non-native







produced as curios but as objects of great aesthetic value and material worth.

In 1907, the newly founded School of American Archeology, now the School of American Research, began excavations on the Pajarito Plateau near the Pueblo of San Ildefonso. Pueblo men were hired as members of field crews to help excavate and occasionally were able to provide information about what was uncovered. One of these, Julian Martinez, was asked to seek the aid of his potter wife Maria to reconstruct samples of early pottery found at these sites. Similarly, Nampeyo, a potter at Hano, one of the Hopi villages on First Mesa, responded to new commercial stimulus by reproducing and refining designs of prehistoric pottery found in 1895 in excavations at Sikyatki.





ROTUNDA — 19 — SUMMER 1993

The decline of pottery production by the turn of the century was an issue of great concern to anthropologists and others working in the American





The pottery tradition continues through families. Daisy Hooee Nampeyo, granddaughter of the famous Nampeyo pictured on pages 12 and 13, lives at Zuni and continues to make pottery with her own grandchildren.

These native cultures have survived in part because of their ability to find ways to respond creatively to the modern world

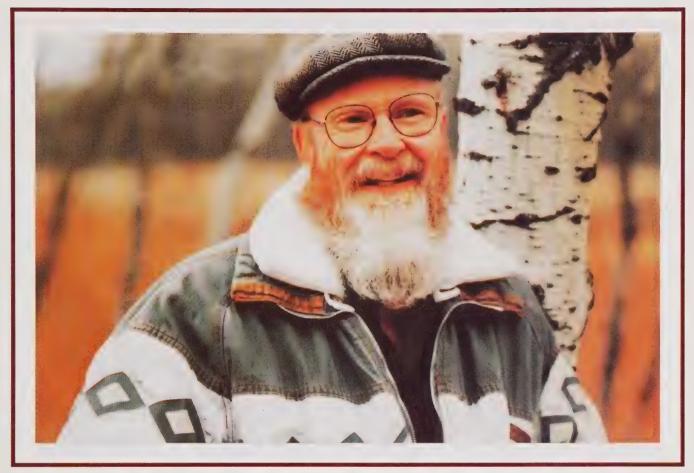
the school, hired Julian and Maria Martinez and other potters to demonstrate their craft at the Panama California Exposition in San Diego, thus setting the stage for pottery viewed as an aesthetic form. In 1922, Chapman and Harry P. Mera established the Pueblo Pottery Fund with the intention of collecting the best of prehistoric and modern pottery as a reference and resource for future generations. This collection later became known as the Indian Art Fund and is now housed at the School of American Research in Santa Fe. Many individuals associated with the fund were also responsible for the first Santa Fe Indian Market in 1922. Potters and artists from all over the Southwest entered their work in competition. Dealers encouraged the making of non-traditional objects and, in particular, the inclusion of Spanish and Middle-European design motifs. The security of a steady income through sales gave potters the opportunity to experiment and to combine the traditional with the non-traditional.

The Royal Ontario Museum's collection of Southwest American Indian pottery came about partly as the result of a trade with the Smithsonian Institution in 1917. A number of the ROM's Egyptian artifacts were exchanged for a selection of pots from the Stevenson and Mindeleff expeditions of the 1880s. While visiting Arizona, Charles Trick Currelly, first director of the Royal Ontario Museum of Archaeology, acquired early pottery by Nampeyo for the institution. Included in the ROM's collection are exceptional pieces of rainbird pottery from Zuni, pottery showing the influence of Spanish and European textiles from Acoma and Laguna, painted pieces by San Ildefonso artists Florentino and Martina Montoya and Ignacio Aguilar, and a variety of prehistoric Anasazi and Mimbres pots, which, in combination with the pottery of the 1880s, illustrate the influence of earlier traditions.

Taken as a whole, these pots are examples of the fine work done by traditional potters, and they provide a glimpse into the philosophy and beliefs of the Pueblo people. The designs of the pottery express what is necessary for the good life in the high desert of the Southwest-rain to make the plants grow, abundant animal life, well-fed people, interaction with the forces of nature, cultural change, and a natural and ceremonial cycle aimed at keeping life in balance. Ruth Bunzel was told by Zuni potters that the pottery designs may be interpreted as prayers for rain, for luck in hunting, and for the cycle of life to continue. Perhaps these pottery prayers have worked, for Pueblo life has continued, in some ways different, in many ways the same.

While the Pueblo peoples respect the continuity of tradition, they also recognize the importance of change. Prior to 1900 pottery was not merely utilitarian, it was also a vehicle for $\, \, \Im \,$ communicating mythology and was recognized for its artistry. Ş When the pottery was removed from the villages beginning in 1879, its beauty could still be appreciated but unfortunately its cultural context was lost. Since 1900, the tradition of Pueblo pottery has been revitalized as an art form appreciated by natives and non-natives alike. Contrary to the predictions of the late 19th century, these indigenous cultures have survived, together with their traditions and unique qualities, in part because of their ability to find ways to creatively respond to the modern world. \$

Courtney Milne: THE PHOTOGRAPHER AS MYSTIC



Courtney Milne's photographs reconnect
their viewers spiritually to the world around them
By Howard Collinson • Photography by Courtney Milne

For Saskatchewan artist Courtney Milne, the art of Photography is a mystic quest. He has spent the last decade travelling the world, recording his impressions of monuments and landscapes considered sacred by ancient and modern cultures. His subjects include artificial wonders such as Egypt's pyramids and Mexico's Machu Picchu, and natural sites such as India's Ganges River and Java's Mount Bromo. In such places, over the centuries, people have sought and found insight into fundamental questions about themselves and the cosmos.

Most of the photographs emphasize an ever-changing landscape, and in

Howard Creel Collinson is Head of the ROM's Institute of Contemporary Culture

The Sacred Earth: Photographs by Courtney Milne is the first exhibition in the ROM's new Roloff Beny Gallery, which is devoted to contemporary culture. The exhibition continues until 6 September 1993

PHOTOGRAPH BY GENE HATTORI

them the Earth seems to move and breathe before the viewers' eyes. Like individuals of the many cultures and religions that Milne has drawn upon for inspiration and guidance, he believes that the Earth itself is a spirit, which is known through the evanescent and fleeting qualities of light and

CHIMBORAZO



Mount Chimborazo, meaning "mountain of snow," is located in Ecuador and is the highest peak in the Andes. Its ice-covered summit reaches 6300 metres. Because of its enormous height, the mountain's snow-capped upper reaches are rarely visible, even from the desert plateau above the tree line. The Quechua Indians, indigenous to the

Chimborazo region, believed that the mists that shroud the mountain are nekas wakani, meaning "true souls," who were transformed after their death into clouds for their eternal journey. In Milne's words, "Seeing the phantom-like mountain emerge from the mists felt to me like another soul had achieved its ultimate destination."

colour that animate water, land, and living things. For Milne, moments of flux are when the living quality of the Earth is most visible. Paradoxically, these fleeting moments are also the time when the eternal aspects of the Earth are evoked. The timeless processes of change and growth that renew the life of the planet are the true constants in our existence on Earth.

Humankind has always sensed this spiritual force associated with the Earth. To the 20th-century Western mind, however, other cultures often seem to have grasped the interconnection of humanity and the Earth

more fully and more richly than our own. Most urban dwellers have to make pilgrimages not only to view great religious sites but also just to see the night sky in its true splendour or to behold the constant energy and colour of a great river. Westerners have become detached observers of the

HALEAKALA



During a one-day trek across a section of Haleakala Crater on Hawaii's island of Maui, Milne glanced over a ridge to see both sunlight and mist playing on the gentle pastels of the crater floor. It reminded him of a lost city lying in rubble, a place full of mystic tales and romantic memories. The ancient Hawaiians called this place the Land

of the Living Gods. Haleakala, in Polynesian, means "house of the sun." The crater is, in fact, the highest point on the island, situated at 3077 metres above sea level, and is one of the largest craters in the world. Although it has not erupted since 1790, the volcano is not extinct.

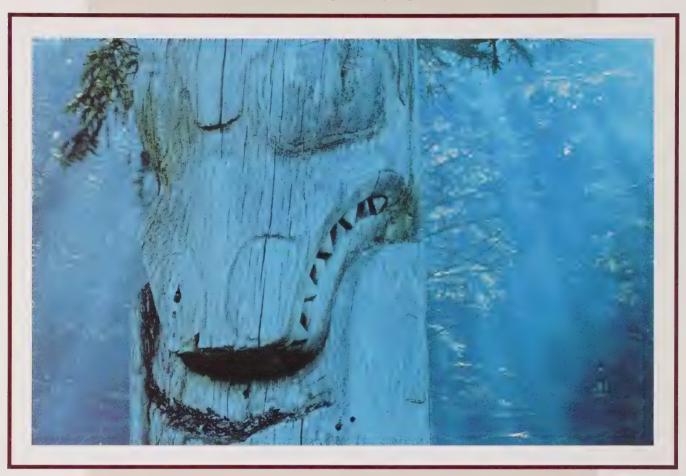
Earth, removing themselves intellectually from the flow of life that the planet nurtures and that provides the source for human spirituality.

Through his work, Milne seeks to reconnect Western minds with that source of inspiration. In his teaching and writing on photography, he stresses the intuitive nature of his work. His mastery of the technique of colour photography allows him to capture the emotional impact of his subjects. He describes his feeling of being guided by an inner voice when working. Finding the "perfect shot" is more than achieving an artistic suc-

cess, it is capturing the moment of unity with the spirit of the landscape around him. Milne's work inspires most viewers to become greatly moved by the fragile beauty of their world and to sense the spiritual connection.

Like the artist Paul Gauguin who left France for Tahiti in search of a

NINSTINTS

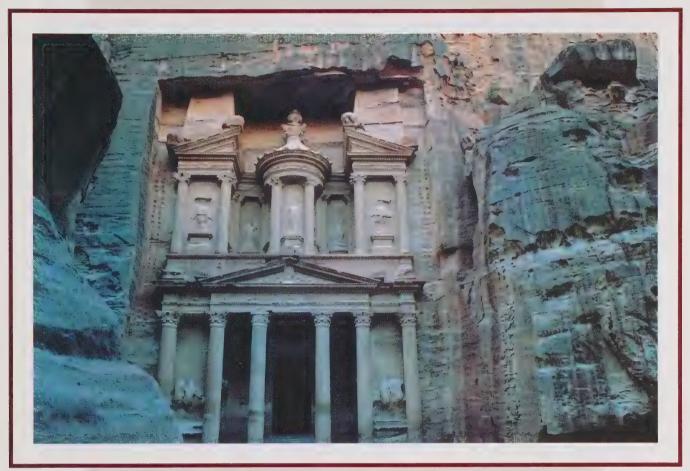


Ninstints, on Anthony Island, lies to the southwest of Moresby in British Columbia's Queen Charlotte Islands. On this tiny island stands the largest grouping of totem poles in existence. This place, most sacred to the Haida Indians, has been designated a World Heritage Site. Milne stated that he "felt great sympathy for these old totems —leaning, falling, and slowly dying—something I have never felt about stone carvings. Maybe it is because we share a common mortality. I felt a sadness meeting them for the first time in their old age, and yearned to have known them standing proudly in the clarity and strength of their youth."

timeless way of life and wisdom, Milne has travelled far in his search for answers to the questions that we all ask: Where did we come from? What are we? Where are we going? And like many of us Milne has found answers in places where the natural beauty and the natural forces of the Earth are especially apparent. However, he is quick to point out that each of us should have a place that we consider sacred for whatever reason, be it in a distant part of the world or even in our own garden. What is important is that people do not lose contact with the natural world around them.

Because of his concern for the preservation of the natural world, Milne has been active in the environmental movement for many years, touring Canada with a slide presentation of his images of landscapes while raising money for various causes. He is widely known by photographers not only

PETRA



Petra, once the capital of the ancient Nabateans, is a city carved out of glowing sandstone cliffs that rise dramatically out of the Jordanian Desert northeast of the Gulf of Aqaba. Dating to 400 B.C., it includes such architectural wonders as the sun-drenched façade of Khasneh al Faroun, the Pharaoh's Treasury. With its difficult access and astounding appearance Petra must have seemed to ancient visitors, as to visitors today, like a place unto itself. Yet it lay at the crossroads of two important trade routes of the ancient world.

for his artistic work but also for his eloquence as a teacher and writer. He was recently presented with the Gold Medal for Distinction in Photography by the National Association for Photographic Art. He follows Yousuf Karsh, Freeman Patterson, and Sherman Hines as a recipient of this distinction.

Fifty-four large-scale colour photographs of sites from all seven continents are included in *The Sacred Earth: Photographs by Courtney Milne*, the first major exhibition drawn from the results of this astounding undertaking and the opening exhibition of the ROM's new Roloff Beny Gallery. Al-

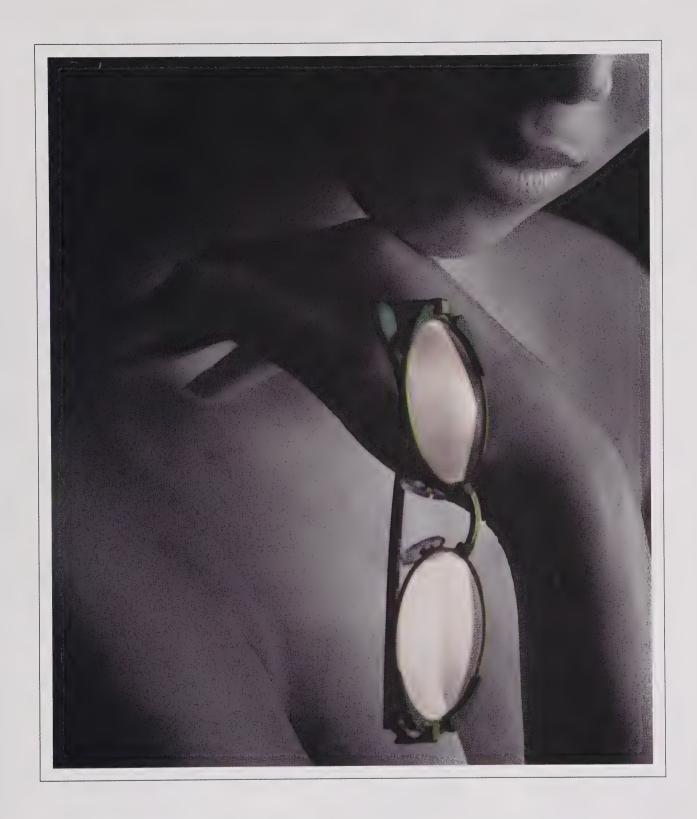
though the essence of Milne's work is quite different from Beny's, it seems fitting to open the gallery with photographs by another western Canadian photographer who achieved prominence with a global vision similar to Beny's. And as the inaugural exhibition of a gallery devoted to contempo-

ANGEL FALLS



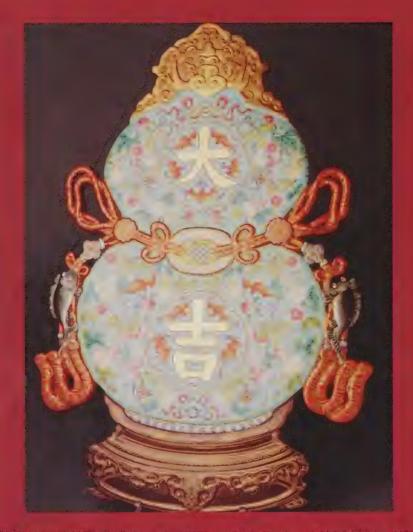
Angel Falls plummets 988 metres from the north face of the massive Auyantepuy Mountain in the Canaima wilderness area of Venezuela. The falls only became known to the outside world in 1935 when a daredevil bush pilot, Jimmy Angel, discovered them while searching for gold. Beneath the falls the river takes on an astonishing bright red colour from the deposits of minerals and plant matter. "I felt as if I were watching the lifeblood of the planet coursing through the arteries of mother earth," said Milne of his visit to the site.

rary issues, Courtney Milne's photography reminds us of the compelling need for all of humanity to take responsibility for the Earth. It is impossible to admire his views of the silent, shifting beauty of the Nile or the forests of British Columbia without remembering how truly transitory that beauty has become. Perhaps even more important, Milne's work is evidence that the timeless themes of spirituality, of reverence, and of transcendence are as contemporary now as they were when humans first looked up to the night sky or into the mists of dawn. Φ



THEY LOOK GREAT ON

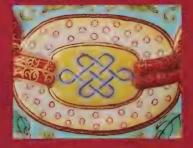
BEAU MONDE AT BRADDOCK OPTICAL



Above: A 19th-century Qing dynasty porcelain wall plaque is shaped like a double gourd. The double gourd is a wish for many descendants. Below: Decoration on the plaque includes a catfish, which symbolizes continuous abundance; a red bat, the symbol of vast happiness, with a peach, grown in the garden of the Queen Mother of the West, which is believed to have life-prolonging power; and an endless knot, which is a wish for a long life.







THOUGHTFUL

With Chinese gifts, it's the thoughts that really count

KA BO TSANG

She threw a quince to me;
In requital I gave a bright girdle-gem.
No, not just as requital;
But meaning I would love her forever.

She threw a tree-peach to me; As requital I gave her a bright greenstone. No, not just as requital; But meaning I would love her forever.

She threw a tree-plum to me; In requital I gave her a bright jet-stone. No, not just as requital; But meaning I would love her forever. (*Translation by Arthur Waley*)

This love song from the "Wei Ballads" in *Shijing (The Book of Songs*, compiled between 800 and 600 B.C.) portrays the time-honoured custom of gift-giving in China and the Chinese practice of requiring the giver of a gift with another gift of greater value.

For several thousand years the Chinese have given gifts of all kinds in celebration of seasonal festivals and important occasions in the lives of their relatives, friends, and acquaintances. At such times gifts are offered as tokens of respect, affection, faith, or general goodwill, depending on the circumstances and the relationship between the giver and the recipient. Sometimes gifts play an additional role, serving as gestures of appreciation for anticipated favours or services rendered.

Yet, no matter what the motives may be, one thing is certain—gifts are intended to please. What makes objects welcome gifts? For most people, the reason would include one or all of these: usefulness, aesthetic appeal, quality of workmanship, novelty, and rarity. For the more discriminating, howev-

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er, the best gifts would be choice items that embody meaningful messages.

A Yixing teapot with two stylized characters, a pair of small sculptures in the shape of mandarin ducks, and a wall plaque resembling a double gourd with a short inscription convey special meanings. They also represent three basic methods of communicating ideas in Chinese art.

A message can be expressed directly on an object, as in the case of the teapot made in the shape of a semi-circular tile-end. The two characters, "yannian," mean "long life," an auspicious wish that makes the teapot an obvious choice for a birthday gift.

In a more subtle manner, messages are frequently communicated by means of motifs. The pair of mandarin ducks carved in rock crystal makes an ideal wedding gift. These birds stay with their mates for life and, as a motif, have become a popular symbol of fidelity and conjugal bliss.

A motif and an inscription can also be combined, the latter being added to clarify or enhance the symbolic meaning of the former. The wall plaque in overglaze enamels, for instance, makes use of a large number of motifs to convey felicitous wishes. Most conspicuous among them are the double gourds, which symbolize many descendants; the bats, which stand for happiness; the endless knot, which means long life; and the pair of catfish, which stand for abundance. The short inscription "daji," or "very auspicious," sums up the various blessings expected to befall the lucky recipient.

Over the centuries the Chinese have developed an extensive repertory of motifs. These are images derived mainly from flora and fauna, mythology, legends, historical events, and geometric designs. Generally speaking, the majority have auspicious connotations suitable for expressing wishes for longevity, numerous progeny, happiness, good health, and prosperity.

Motifs acquire their meanings in various ways. Some symbolize attributes that are closely associated with the intrinsic characteristics of the subjects that they portray. The tiger, for example, is revered as the king of the beasts for its fierceness. As a mo-

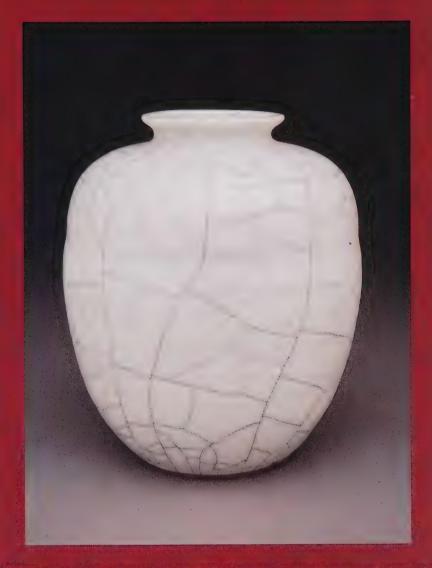
tif, it is a symbol of courage and is believed to have the magical power to ward off evil influences. The tortoise and the pine tree both have long life spans. Naturally, they become ideal symbols for longevity. The squirrel is a prolific animal. Grapes bear many seeds and grow in clusters. Frequently appearing together as a composite design, they signify numerous offspring.

Another even more interesting example is bamboo. This fast-growing plant usually reaches maturity less than a year after it has pushed through the soil. It therefore portends speedy growth. Its successive nodes evoke the parallel of a person rising step by step from anonymity to prominence. Moreover, being a hardy plant, under adverse circumstances it bends but cannot be broken. Its hollow stem is akin to a modest person who is receptive to advice. It has therefore been esteemed as an exemplar of the perfect gentleman (*junzi*).

Then there are motifs whose symbolic meanings are derived from the shapes of the things that they represent. A swollen pea pod is likened to the womb of an expectant woman and hence becomes a symbol of fertility. The ever-extending long vines of grapes and various species of gourds connote continuity in the family line. Round shapes, such as the full moon, a circular mirror, or a bracelet, are always taken to mean perfection, completeness, and harmony.

Less self-revealing are motifs that owe their meaning to mythical and legendary allusions. Images of the Eight Immortals refer to their role as well-wishers at the birthday party of the Queen Mother of the West. Also associated with this matriarch, who looked after the welfare of all female deities, is the peach. This luscious fruit grew in her celestial garden, ripened every 3000 years, and reputedly, if consumed, could add 600 years to one's life span. The Eight Immortals and the peach, therefore, are acknowledged symbols of longevity.

Representations of a group of objects commonly associated with these eight Daoist transcendents—a fan, a double gourd with an iron crutch, a fish drum, a



Above: A 19th-century Qing dynasty porcelain jar with crackled glaze conveys the wish for a peaceful year. Below: A pair of Qing dynasty (1644-1911) mandarin ducks, carved in rock crystal, make a perfect wedding gift because they symbolize staying with one's mate for life.





Above: A late 19th- to early 20th-century Yixing teapot, shaped like a semi-circular Han tile-end, is decorated with two characters, "yanniun," which mean long life. The teapot is a perfect birthday gift. Below: A late 19th- to 20th-century Qing dynasty agate snuff bottle is decorated with a rooster beside a cockscomb plant. The comb of the rooster is called "jiguan" and the plant is called "jiguan hua." Together these words supply the sounds for the key words of the saying "May you attain a higher rank."



lotus, a flower basket, a sword with a fly whisk, a pair of castanets, and a flute—also carry the same meaning. The dragon and the phoenix, which are ubiquitous in Chinese art, also belong to the category of mythical and legendary symbolism. Endowed with many benevolent attributes, they are considered the regal representatives of the sexes, and also to have many other symbolic meanings. When combined as a single motif, they are emblematic of a perfect union.

A play on words is another way by which motifs acquire new meanings. The Chinese language is monosyllabic. It is also rich in homophones. As a result, punning is widely used in symbolic art. The cloud (yun)pattern decorating the sash tied around the waist of the wall plaque suggests good luck (also pronounced yun). The bats (fu) represent happiness (fu). Red (hong), considered the most auspicious colour by the Chinese, puns with a homophone meaning "vast." Thus red bats (hongfu) signify vast happiness, and are more auspicious than those not represented in this colour. Similarly, the sound for "cat" is mao, which is the same as that of another character meaning "80 or 90 years old." Another sound, die, can be associated with two different characters meaning "butterfly" and "70 or 80 years old," respectively. So a design composed of a cat and a butterfly actually embodies a subtle wish for the attainment of advanced age.

Propitious wishes, often expressed in four-character phrases, also can be cleverly hidden in the shape of an object and its surface decoration. To the uninitiated, a jar with crackled glaze may only rouse some curiosity over the technical secret of the glaze; a design that depicts a rooster beside a stalk of cockscomb is not particularly suggestive; and an overall pattern with details of grain ears, bees, lanterns, and strings of chimes looks simply like a jumble of totally unrelated images. What do they really represent? The jar, pronounced ping, is a standard symbol for safety (pingan). The crackled glaze, which simulates the pattern of broken (sui) ice, provides a homophone used in the auspicious greeting

"suisui pingan" (May you be safe and sound year after year), commonly exchanged between friends in the New Year.

The words for the comb of the rooster (jiguan) and the cockscomb plant (jiguan hua) supply the sounds of the key words in the saying, "guanshang jiaguan," which means "May you attain a higher rank." Images of grain ears (gu), bees (feng), and lanterns (deng) summon to the Chinese mind the auspicious phrase "May the five grains thrive" (wugu fengdeng). The chimes (qing) are conventional symbols for expressing the idea of celebration (also pronounced qing). Implicit in all these motifs are hopes for the celebration of a bountiful year.

Likewise, the fish (yu) symbolizes abundance, for phonetic reasons. The pair of catfish (nianyu) on the wall plaque is in fact richer in meaning than most other fish. It brings to mind another popular saying, "niannian youyu" (May you live in abundance year in and year out), also frequently exchanged between friends when they meet during the New Year. At this joyous time Chinese homes are usually decorated with paintings showing images with auspicious connotations. In this special type of work jars or vases (also pronounced ping) with crackled pattern and a pair of catfish almost invariably appear together as an independent subject or as part of a larger composition that carries multiple wishes for good fortune.

Motifs in Chinese art are seldom merely decorative. They are shot through with symbolism and for the Chinese, part of the pleasure in receiving gifts lies in unveiling the hidden meaning in the motifs and inscriptions.

"A picture is worth a thousand words." The Chinese experience confirms the validity of this Western adage. What is more, many Chinese believe in the power of images. They believe that if they are surrounded by objects decorated with images embodying wishes dear to the heart, it is more likely that such wishes will come true. So nect time you give a gift, consider its symbolism. Who knows, you may make someone's wish come true. \$\phi\$



ILLUSTRATIONS BY

Millions of years later, in August 1984, I was with my friends Paul Olsen, an assistant professor of geology from Columbia University, and Neil Shubin, a doctoral student at Harvard, in the small Nova Scotian town of Parrsboro on the Bay of Fundy. Late one afternoon, we were sitting on the porch of our cabin, drinking beer and sorting our daily haul of fossils. We had come here to probe the great mystery of a mass extinction of animals and plants, and to discover if it might have resembled our imagined ancient scenario. This extinction, which did occur at the end of the Triassic period, set the stage for the Age of Dinosaurs. It was as devastating as the episode that took place at the end of the Cretaceous period, some 135 million years later, which ended the Age of Reptiles with the demise of the dinosaurs and scores of other life forms. Marking the transition from the Triassic to the Jurassic period, this event was one of the most profound of several episodes of extinction that have punctuated the history of life during the past 600 million years.

Palaeontologists first found unequivocal evidence for the abrupt disappearance of marine molluscs and other invertebrates at the end of the Triassic. Subsequently it was discovered that this event more or less coincided with severe losses in diversity among land plants and vertebrates.

Although the record of marine sedimentary rocks spanning the Triassic–Jurassic boundary is quite extensive, the same cannot be said for continental strata from this time. Among the few known examples of the latter, the Newark Supergroup of the eastern United States and Canada is the only extensive rock sequence

Era	Precambrian
Sub era	
Time interval (millions)	3990

In geological time, the McCoy

that is well dated by various geological methods. It comprises the remnants of thousands of metres of sedimentary and volcanic rocks that were deposited in a series of large rift basins along the eastern margin of the North American continent. These basins must have closely resembled the present-day Rift Valley found in East Africa, and, like the African rift, many of them contained large freshwater lakes teeming with life. The rift basins came about during a 45-million-year period of shifting by the Earth's crust that preceded the opening of the northern Atlantic Ocean during the Jurassic.

Traditionally it was thought that the sedimentary rocks of the Newark Supergroup contained only abundant fossils of fishes and the footprints and trackways of reptiles. Exposures of these rocks are relatively rare because the eastern regions of North America are, for the most part, either densely settled or thickly covered by vegetation. Except for a few hardy souls who patiently prospect roadcuts and such unlikely sites as the edges of parking lots at local fast-food outlets, most palaeontologists have joined the rush to the celebrated fossil riches of the badlands out West.

In the early 1980s, a team headed by Paul Olsen, Neil Shubin, and myself discovered a treasure trove of Early Jurassic vertebrate fossils in sedimentary rocks exposed along the scenic shores of the Bay of Fundy near Parrsboro. Paul had become interested in Newark Supergroup deposits as a fossil hunter in suburban New Jersey when he was in his teens, and later, as a student at Yale University, he spent years exploring Triassic and Jurassic rocks wherever he could find them. Paul, Neil, and I had always been interested in the phenomenon of mass extinctions. In my case this interest grew out of my research on dinosaurs and other Mesozoic reptiles. Nova

Exposures of Triassic and Jurassic strata can be seen on the cliffs near Five Islands, Nova Scotia. The white stratum in the middle literally marks the Triassic–Jurassic boundary.

Scotia's Bay of Fundy seemed an ideal place for our pursuit. Fundy is the largest of the exposed rift basins of the Newark Supergroup. Its thick sequence of strata straddles the Triassic–Jurassic boundary. The Bay of Fundy is also home to the world's highest tides. The constant twice-daily pounding and scouring of the bedrock areas of the beach and shore cliffs by the waves continually exposes fresh rock surfaces for fossil hunting.

During our first full field-season in 1984 we explored outcrops along the shores at Wasson Bluff near Parrsboro. Paul had previously identified a set of tiny three-toed footprints, found in this area by Eldon George, an



enthusiastic amateur collector and proprietor of the local rock shop, as having been made by dinosaurs. Paul's own reconnaissance work there had revealed a number of promising sites. Previously, during a brief visit in 1983, Neil had found some well-preserved bones of small reptiles and a mammalian precursor at one locality, where sandstones formed along an ancient lake margin lie exposed. We collected additional fossils at this site, but the discovery of extremely rich fossiliferous deposits was pure serendipity.

One very foggy morning, after too much revelry

Paleozoic				
Cambrian	Ordovician	Silurian	Devonian	Carbonife
60	71	31	46	73

Brook fossils represent a snapshot of the

at a local fair, we arrived late on the beach. The high tide was just returning in force. In order to reach our site, we had to climb along a stretch of wet, algae-covered cliffs of the so-called North Mountain Basalt. Suddenly Neil pointed to an unusual white speck in one of the cliffs. On closer inspection, I realized that it was not a gull dropping or one of the countless mineral inclusions in the basalt. The mystery object was a plate from the bony armour of a small, crocodile-like creature, which meant that the cliff was obviously composed of more than volcanic rock. Excited by this discovery, we scrambled all over the cliffs and soon found many more tiny bones and teeth.

This was an ancient land surface that had developed after the basaltic lava streams had cooled. Eroded boulders of basalt had tumbled into adjacent dune sands. Sand, silt, and countless bones of animals had accumulated in the crevices and gaps between these boulders. Perhaps some of the little reptiles had even made their home between the rocks and had died there. Our team also found vertebrate fossils in several other types of sedimentary rock at Wasson Bluff. We excavated a

partial skeleton of a dinosaur from ancient dune-sand deposit and collected isolated bones and teeth of small ornithischian (bird-hipped) dinosaurs from a layer of greenish rock that consisted mainly of innumerable shiny fish scales. Geologists refer to these varied strata, which are located above the North Mountain Basalt, as the McCoy Brook Formation. This formation dates from the earliest Jurassic and appears to postdate the Triassic–Jurassic boundary by perhaps less than one million years. The evidence collected during several years of fieldwork indicates that the local environment at this time had changed to a hot, dry, semi-arid setting with large sand dunes and fields of basalt boulders, as well as small lakes and streams.

Most of the fossils from the McCoy Brook Formation belong to quite a variety of dinosaurs and small reptiles. The former include a herbivorous prosauropod di-

nosaur, which grew up to three metres long and was distantly related to the huge sauropod dinosaurs such as the apatosaurs (formerly known as brontosaurs), and a small theropod dinosaur, which was a distant relative of such monsters as *Tyrannosaurus rex*. Crocodile-like reptiles existed in two very different forms. One, a sphenosuchian, was an elegant, gracile predator. It had very long, slender legs that were held close to the body and were superbly suited for fast running. The other form, a protosuchid, was a veritable reptilian sabretooth with two greatly enlarged, blade-like teeth that had serrated cutting edges. These teeth were located at the front of the

lower jaw, and fit into notches located on the sides of the snout. Both kinds of protosuchids probably preyed upon the most common animal, *Clevosaurus*, a small, lizard-like reptile. *Clevosaurus* is closely related to the tuatara, a relative of lizards, which today survives only on a few small islands off the coast of New Zealand. There was also *Pachygenelus*, a small, probably insectivorous mammalian precursor, known from southern Africa.

Although the fossil sites at Wasson Bluff document a variety of different ancient environments, they all lack certain dominant groups of reptiles, The fossilized skull of a *Clevosaurus*, which was a small lizard-like reptile, is closely related to the tuatara, an animal that survives today only on a few small islands off the coast of New Zealand



and the second control of		Mesozoic	Mesozoic		
	Permian	Triassic	Jurassic	Cretaceous	
	45	37	62	81	

world on the morning after the cataclysm

such as the crocodile-like phytosaurs and the amphibians that characterized the Late Triassic communities. However, the dinosaurs and other vertebrates from the McCoy Brook Formation all belong to groups of animals that did exist in the Late Triassic and evidently survived the extinction. In geological time, the McCoy Brook fossils represent a snapshot of the world on the morning after the cataclysm at the Triassic–Jurassic boundary.

The relatively abrupt disappearance of so many groups of terrestrial vertebrates strongly supports the notion of a catastrophic extinction event at or near the geological boundary. The few Early Jurassic vertebrate communities known from other regions of the world, including Arizona, western Europe, southern Africa, and southern China, all show the same pattern of profound faunal change. Likewise, the fossil record of pollen and spores from the Newark Supergroup and elsewhere shows a similar picture of dramatic changes among land plants at or near the Triassic-Jurassic boundary. Late Triassic pollen and spores indicate a great variety of plant life. In contrast, Early Jurassic plant diversity was greatly impoverished; a now-

extinct group of conifers dominated the floras.

Scientists have offered many scenarios to explain the mass extinction at the end of the Triassic period—from climatic changes, possibly tied to fluctuations in sea level, to large volcanic eruptions, and, most recently, to the impact of a large asteroid or comet. Sea levels did change in many regions of the world at the beginning of the Jurassic, and these changes may well account for at least some of the deaths among marine animals. They also may have altered regional climates, as the onset of the breakup of Pangaea would have. Yet these disturbances do not appear to have coincided with each other on a worldwide scale that would lead to profound modification of the fauna and flora. Widespread volcanic eruptions in eastern North America and in western and southern Africa, although close in time to the massive deaths, appear to postdate them.

Until recently many scientists favoured the explanation that focuses on the impact of a large extraterrestrial object. Their attention was fixed on the giant Manicouagan crater in northern Quebec, which is still more than 70 kilometres in diameter even after millions of years of often severe erosion. A comet or an asteroid with an estimated diameter of 10 kilometres blasted this crater into the two-billion-year-old Canadian Shield. The energy released by the impact would have exceeded 100 million megatonnes. Enormous quantities of dust would have been thrown into the upper reaches of the atmosphere, greatly reducing the amount of sunlight reaching the earth for months or even years. In turn, temperatures would have dropped dramatically and photosynthesis in most plants would have ceased, thereby causing a complete collapse of terrestrial ecosystems.

Precise new radiometric dating by Joe Hodych and a colleague at Memorial University of Newfoundland, however, places the impact that formed Manicouagan at 214 ± 1 million years, millions of years before the extinction at the Triassic's end. Then, just last year, a team of American researchers announced the discovery of shocked quartz in marine sedimentary deposits from Italy, dating to the very end of the Triassic period. Grains of quartz showing this rare modification are characterized by a peculiarly striated appearance when viewed under a microscope. Shocked quartz forms only under enormous pressures, and is generally held to be the result of impacts of large extraterrestrial objects. So the search for more evidence of a

huge but seemingly elusive impact crater begins again.

Cenozoic
Tertiary Quaternary≻
64

The Triassic period represented the time of origin and initial diversification of most vertebrate groups that have dominated the world's ecosystems ever since. The first dinosaurs appeared during the latter part of the Triassic, along with the precursors or oldest representatives of most major groups of present-day verte-

at the Triassic-Jurassic boundary

brates, such as advanced bony fishes, mammals, lizards, and turtles. Towards the end of the Triassic, the dinosaurs experienced a rapid and spectacular rise to dominance on land, which they maintained for the next 140 million years or so. Not only were they apparently unaffected by the events at the end of the Triassic; these events may have opened up new ecological opportunities for them by removing potential competitors such as the variety of large predatory reptiles related to crocodilians.

The end-Triassic extinction was a fortuitous event for dinosaurs just as the end-Cretaceous extinction of dinosaurs proved to be equally so for mammals, including our own evolutionary lineage, the primates. But this leaves scientists with some intriguing questions. Why did the dinosaurs (with the exception of their direct descendants, birds) vanish 65 million years ago after having survived a similar cataclysm earlier? Do mass extinctions rather than the adaptation of individual species by means of natural selection shape the overall course of the history of life? And finally, does the survival of life, on the grand scale, depend more on luck than on adaptation? Ψ







An historic train is one of the many items on view at the B.C. Forest Museum.

Riding the Rails

NCE, IN THE LATE 50 s, DURING A particularly languorous phase of his adolescence, my husband was taken by his father on a drive "up Island" from their home in Victoria to visit "old Mr. Wellburn" at Deerholme just west of Duncan, British Columbia. While the two men traded stamps and exchanged philatelic lore, the boy poked around the steam donkeys and logging equipment that Gerry Wellburn had begun to salvage from Cowichan Valley sawmills and wrecking yards. My husband enjoyed the afternoon more than he let on at the time, for on subsequent visits to Vancouver Island we have made ceremonial tours to Gerry Wellburn's collection in what is now grandly called the B.C. Forest Museum. Last summer we went again, and this time we took our children with us for a hike

along Forester's Walk, a lesson in splitting shingles with a froe and beetle, and a ride around the three-kilometre narrow gauge track pulled by Steam Shay Locomotive No. 1.

Museum founder Gerry Wellburn, who died on 25 May 1992 at the age of 92, was born in Yorkshire at the turn of the century. Having emigrated to British Columbia as a child, he got his start in the logging industry when, as a boy of 16, he rode the footplate of a Shay locomotive at the nearby milltown of Chemainus. Eventually, he built his own company, Wellburn Timber, which he sold to the H. R. MacMillan Company-later MacMillan-Bloedel—during the Second World War. By the time he retired in the early '60s from Mac-Blo, as it's known locally, Wellburn had been a logger for half a century.

As a hobby Wellburn had collected stamps, but he enlarged his sights as a collector one day in 1951 —so the story goes—when he happened on a crew putting the cutting torch to the very Shay locomotive that he had ridden 35 years earlier. He stormed into the head office of MacMillan-Bloedel and raised such a fuss about destroying B.C.'s logging heritage that they gave him his pick of the antiquated locomotives. The Old One-Spot was his choice. Built by the Lima Locomotive Works of Ohio in 1911, it was the first of its type brought into British Columbia.

That was only the beginning. Soon after, at a sale in North Vancouver, Wellburn picked up Samson No. 25, a 0-4-0 saddle tank engine built in 1910 by the Vulcan Iron Works of Pennsylvania. He then be-

gan collecting track to run it on. The Samson had seen service in the construction of the C.N.R. grade through the Fraser Canyon and later in levelling and filling North Vancouver's harbour. Wellburn's hobby railway, which the late journalist Bruce Hutchison called "Gerry's Coney Island," piqued so much curiosity that Walt Disney sent his people to see the old Samson clang its whistle and push steam along a mile of landscaped track. By 1960, according to Wellburn's son Vern, the place "was completely out of control for my mother. People were knocking at their door day and night and hundreds of strangers would show up on a nice weekend."

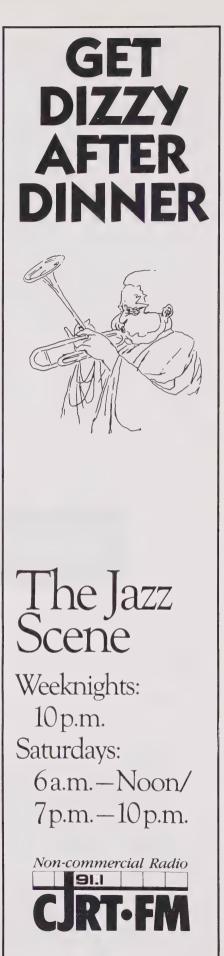
As a result, Gerry Wellburn and some friends formed the Cowichan Valley Forest Museum Society in 1964 to raise money to purchase the original 6.07 hectares (15 acres) of the current 40.5-hectare (100-acre property). A little more than two years later, on 5 June 1966, the museum was officially opened to coincide with the centennial of the amalgamation of the two former colonies of Vancouver Island and British Columbia. Paid admissions that year numbered 28,369, enough for the museum to show an operating profit right from the start. In 1974, the provincial government bought the property, the museum, and its artifacts, and incorporated it as the B.C. Forest Museum, a nonprofit society with a commitment to conserve and operate its collection of historical artifacts as a memorial to the pioneers of the forestry industry. As a living museum, it illustrates the history and importance of the forest industry in British Columbia.

Today the museum, which is affiliated with the Royal British Columbia Museum, has an annual attendance between May and September of more than 70,000 people and an operating budget of more than half a million dollars. The grounds are divided into nine colour-coded theme areas, including a forest trail that has trees at all stages of the life cycle, from

seedlings to the dead and dying, and hands-on exhibits of logging, road transport, milling, rail transport, forest management, and camp life, which show as much as they tell about the province's rich logging and forest history.

The museum is an hour's drive north of Victoria, over the Malahat Drive with its spectacular views of the Saanich Peninsula and the Gulf Islands, and along the Island Highway just past Duncan, known as the City of Totems, in the Cowichan Vallev. As we turned into the entrance and parked the car, we could see a lookout tower from the B.C. Forest Service looming in the distance. We headed for a low-slung complex that houses administration offices, the orientation centre, and the gift shop. Dragging the children from counters stocked with logging memorabilia, T-shirts, and postcards, we left the gift shop and walked through the entrance to the exhibits. There we immediately faced a choice: tour the exhibit "Man and the Forest" in the Glynne Jones Building or try to hop aboard the steam train that just then was chugging out of the station on a tour of the site.

Prudence led us towards the dioramas and artifacts for a well-documented overview of the history of forestry in British Columbia. The first recorded Europeans to log in British Columbia were members of Captain James Cook's crew who landed in Nootka Sound in 1778 and cut down local trees—as spars to replace their rotten masts—from forests that had been growing virtually untouched for almost 15,000 years. Commercial logging is a much more recent activity; the first sizeable sawmill in the province was built in 1861. In the early days, horses and oxen were used to haul logs from the forest to the nearest waterway for transportation to the sawmill. As timber adjacent to rivers and coastal regions was cleared, the felled trees had to be transported over greater distances. For this purpose skid roads were constructed of logs, and the wood was transported



by steam tractors, then railways, and finally trucks.

Once acculturated, we headed back outside and climbed aboard Steam Shay Locomotive No. 1 for a chug around the site. In all, the railroad consists of a little more than 2740 metres of track stretching over two sections of four per cent grade, many curves, an overbridge, an 88metre wooden trestle bridge, 22 switches, and eight grade crossings. After crossing the long curved trestle over Lake Somenos, we made a brief stop at the watertower to slake the locomotive's relentless thirst, and travelled on to North Cowichan. Station. There we disembarked to take on a few supplies of our own at the nearby snack bar, which boasts the best Nanaimo bars south of youknow-where. We took a peek inside the log-built Wellburn Building at a paper-making exhibition and then ambled along Forester's Walk back towards the museum entrance. Along the way we explored a Hemmingsen Steam Donkey that was

built in 1903 and used on Lake Cowichan to yard timber from the woods to the railway landing; marvelled at a giant log that was 3.5 metres in diameter at its base, weighed 35 tonnes, and was approximately 1340 years old when it was felled on 12 May 1959; tried wielding the 3.6metre two-person saw to cut a "cookie" from a log as a memento; and arduously strained and pushed the bars of the pump car around its stretch of track. Besides the various locomotives on permanent exhibit at the museum, there are steam donkeys, a five-tonne White logging truck built in 1911, and a Madillbuilt Mobile Spar truck that was used by Pacific Logging in the 1960s to move and load logs from mountainous cutting sites.

Finally, we reached the Camp Life section, and explored a spartan bunkhouse from the old Copper Canyon railway camp from nearby Chemainus that housed eight men in sardine-like proximity. Adjacent to the bunkhouse is a two-room shack divided by a McClary pot-bellied stove. On one side is the timekeeper's office, which now houses the desk that Gerry Wellburn used for more than sixty years, and on the other is the rudimentary firstaid room. Offices for the surveyors and engineers are next, complete with draughting instruments and other tools of the trade, again with a stove in the middle. Outside the last building, the children eagerly rang the dinner bell, summoning phantom loggers to the mess hall. That made us all hungry enough for a sprint back to the snack bar for yet another Nanaimo bar. As a final gesture, we climbed the lookout tower from the early days of the B.C. Forest Service for a bird's-eye view of the museum. And then we were off, driving south again along the Island Highway, through the verdant valley that the First Peoples had so aptly called Cowichan, or "Land Warmed by the Sun."

Sandra Martin is a Toronto freelance writer

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ROTUNDA the magazine of the Royal Ontario Museum

In the August issue of *Rotunda*...

Massey Hall One Hundred Years Later

By Shirley Ann Brown



Royal Ontario Museum 100 Queen's Park Toronto, Ontario M5S 2C6 (416) 586-5590

* ROM ANSWERS *

Dear ROM Answers,

I am wondering if you could tell us something about this vase. It is completely intact and measures 15 cm across the base, 40 cm in height, and 26 cm in width. The base is dark green, the upper section and the handles are mottled beige, and the lilies are white and yellow. I cannot decipher the markings on the base but they look Italian.

This was a wedding gift around 1900, and although as children we regarded it as rather hideous, it has always been recognized as one of the "family treasures." I hope that you might be able to enlighten us. Is it garagesale material or something more?

B. E., HAMILTON

Dear B. E.,

Congratulations. You own a very interesting example of Art Pottery made in the Art Nouveau style about 1890-1905. Some of the most innovative vases made in this style had drop-shaped bodies with handles arcing up or over the neck. Your guess that the vase might be Italian is a good one because it was distantly inspired by traditional Italian tin-glazed wares, which often have extensive inscriptions on the back or bottom.

From what I have seen of Art Pottery, I would judge that the style, colours, form, and inscription are more in keeping with Art Nouveau

pottery made in the Netherlands for the decorator market. My attempt to find a mark similar to that on your vase has proved frustrating because hand-painted ceramics made in the Netherlands during this period are not consistently marked. Even when one finds a similar mark, the handwriting varies between individual artists decorating the pieces. C. W. Moody's Gouda Ceramics: The Art Nouveau Era of Holland (Berkeley, California, 1970) illustrates two marks with a crown and a B, which are motifs found on the bottom of your vase. Yours also seems to have an artist's monogram, a model number, possibly a name for the decoration (which was often found on Gouda Pottery), and perhaps the word "Holland." As I say, the marks are difficult to read and seem to be different on every piece.

The glossy glaze and earthy colours comply with what is usually considered to be the early production c. 1890-1900, from which one sees mostly large vases and large plates for hanging on the wall. Art Nouveau ceramic decoration in the Netherlands was influenced by the exotic designs found on batiks from Indonesia, which was then a Dutch colony. Your vase would have been a prestigious and very "artistic" wedding gift when it was new. I have seen several plaques with similar decoration that originally

belonged to Sir Edmund Walker, one of the founders of the Royal Ontario Museum. It does not surprise me that something of this quality would be a gift in Hamilton around the turn-of-the-century. There were many Hamiltonians who travelled and possessed taste and money. Your vase is "museum quality." I wish that I could say that there was an example of its quality in the Royal Ontario Museum. I enjoyed receiving your letter.

PETER. KAELLGREN EUROPEAN DEPARTMENT, ROM

If you possess furniture, silver, glass, metalwork, ceramics, textiles, or small decorative objects that may have an interesting past and have roused your curosity, this column is for you. Send a clear black-and-white photograph (or 35 mm colour slide) of the object against a simple background, providing dimensions, a description, any markings, or any known details of its history to: ROM Answers, c/o Rotunda Magazine, Royal Ontario Museum, 100 Queen's Park, Toronto, Ontario, M5S 2C6. Be

sure to enclose a stamped, self-addressed envelope large enough to include any photos that we must return to you with the reply.

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* LETTERS *



The Final Word on Arthur

I DO NOT WISH TO GET INTO A RUNNING battle with you through the pages of *Rotunda*, but I should like to reply to your response to my earlier letter. The enclosed photocopies are self-explanatory. King Arthur has been a subject for many writers, including Sir Thomas Malory and Alfred, Lord Tennyson. Malory wrote "Morte Darthur" and Tennyson wrote "Morte d'Arthur."

I find the latest *Rotunda* very interesting, particularly the article on the silver toilet service. I was secretary for more than 40 years to the late Mr. R. G. Meech, a former chairman and trustee of the Board of the Royal Ontario Museum.

Erna E. Kremer, Toronto

Pinpointing Frobisher

IT WAS GOOD TO SEE THE EXCELLENT article in Rotunda (Volume 25, number 4) by Drs McGhee and Tuck on the fascinating but much neglected voyages of Martin Frobisher. As a scientist who has visited Kodlunarn (Oallunaaq) Island during four field seasons, I have a special interest in the focal point of these voyages, and would like to expand on two points made by the abovenamed authors. First, there is mention that the archaeological sites on Kodlunarn Island are not "immediately threatened" by erosion. No landform is immune from erosion, and Kodlunarn, exposed to annual freeze and thaw as well as to violent punishment from the turbulent sea, is particularly prone to attack. The problem stems from defining the word "immediate." Certainly, there is little likelihood that the sites will disappear tomorrow, but over a period of decades erosion is bound to take its toll. Our survey *did* show signs of "recent" shoreline advancement (i.e., truncated tent rings on the seascarp).

Second, the Frobisher landfall was correctly placed by Alexander Dalrymple in 1789; for example, he equated Frobisher's Straits with Davis' Lumley's Inlet. The landfall was more firmly established by Admiral Becker (1843), who retraced the navigational data of Martin Frobisher's voyages. By mid-19th century the true location was common knowledge amongst British geographers and we find it in many contemporary atlases such as those of Arrowsmith. What Hall accomplished was to add proof to what was a convincing theory and to pinpoint the exact location of Frobisher's 1577 and 1578 headquarters in the Baffin Island area.

These comments should be regarded as minor additions and need not detract from the well-written, informative, and most interesting *Rotunda* article.

D. D. HOGARTH, Ottawa

* BOOK REVIEWS *

Spices, Canadian Architecture, Music, History, and more

OLFGANG SCHIVELBUSCH DOES not use the word "paradise" loosely in his book Tastes of Paradise: A Social History of Spices, Stimulants, and Intoxicants (Random House, \$31.50). The imagination of the Medieval European, Schivelbusch writes, was fascinated by the idea that paradise might be a real place somewhere in the East, where spices came from. Medieval literature suggests that the notion of such a place was a prospect that people couldn't contemplate without imagining specific tastes and smells. The author argues that this, and not the simple necessity of preserving foods, is the reason spices became an impetus to trade abroad and a sign of social distinction.

"Spices," he writes, "had a ceremonial as well as a culinary function [and] were presented as gifts, like jewels, and collected like precious objects," not merely because they were expensive but because they conferred complex degrees of social distinction. The desire to cash in on paradise as the source of both status and wealth was what prompted the discovery of the New World.

This book, which was published originally in German, uses the term Genussmittel-roughly "articles of pleasure"—in discussing not only spices but also coffee, chocolate, tobacco, and opium. In a special afterword for the North American audience, Schivelbusch apologizes for including the last of these. In fact, the book would be no less interesting without it because the social history of opium is quite well known. What he has to say about the others is much less familiar to us, the readers, and also, we gather, more engaging for him as an author.

Coffee owes its popularity to 17th-century London and Amster-

dam, two great transshipping points of northern Europe. The reason coffee caught on there (instead of, say, Venice or Marseilles, or for that matter any of the equally busy ports in the Near East) was that the English and the Dutch had used their wealth to create the first modern middle-class societies. Coffee appealed to the bourgeoisie because it was sobering—it cleared one's head for the day's business. This notion first saw light at the same time that alcohol was coming to be regarded as a "demon."

Coffee was equally popular with the aristocracy in both countries, but for exactly the opposite reason. They drank it because they considered it luxurious: "Essentially it was not the drink itself that mattered to court society but how it could be consumed, the opportunities it afforded for display of elegance, grace, and high refinement." The popularity of coffee grew rapidly. In 1650, coffee was little known in Europe except as a medication, but 50 years later it was being consumed widely. Yet, after another 50 years England saw the "supplanting of coffee by tea," which Schivelbusch calls "an unexplained phenomenon. Surely neither a mysterious transformation in English taste—as has been proposed—nor some purely economic reason was responsible." Rather large books based on colonial economics have tried to account for this turnabout. For Schivelbusch, however, the change remains "an unsolved yet fascinating problem in culture and economic history": a refreshing admission in a social history of anything.

If coffee was the preference of Calvinist northern Europe, then chocolate was that of the Catholic culture to the south, where it owed its popularity to its value in exploiting a church loophole. "On the principle that liquids do not break fasts (*Liquidum non frangit jejunum*), chocolate could serve as a nutritional substitute during fasting periods, and naturally this made it a more or less vital beverage in Catholic Spain and Italy."

Once again class differences were evident. Aristocrats preferred to drink chocolate at breakfast-ideally, in bed. As the author explains: "Breakfast chocolate had little in common with the bourgeoisie's breakfast coffee.... Whereas the middle-class family sat erect at the breakfast table, with a sense of disciplined propriety, the essence of the chocolate ritual was fluid, lazy, languid motion. If coffee virtually shook drinkers awake for the workday that lay ahead, chocolate was meant to create an intermediary state between lying down and sitting up. Illustrations of the period nicely portray this idea of an idle class's morning-long awakening to the rigors of studied leisure."

In late 17th-century London, with its hundreds of coffee-houses, there arose a vogue for chocolate houses too. What took place in them resembled neither the coffee rituals of the north nor the chocolate ceremonies of the south. They were "meeting places for an odd mixture of aristocracy and demimonde, what Marx would later refer to as the *boheme*; in any case, they were thoroughly antipuritanical, perhaps even bordello-like places."

Some other new books of interest to Rotunda readers:

• A Guide to Canadian Architectural Styles (Broadview Press, \$34.95 cloth, \$19.95 paper) is such a good idea it's a wonder no one thought of

it earlier. The three authors—Leslie Maitland, Shannon Ricketts, and Jacqueline Hucker, all architectural historians at the Canadian Parks Service—have produced for building-spotters the sort of field guide that bird-watchers have always found so necessary. Starting with the 17th century and running up to the present day, they have identified about 30 architectural styles, written sound little introductions to each. then supplied examples from across Canada, using large, well-annotated black-and-white photographs. Their aim is, of course, to be representative, not exhaustive. That's one difference between this and a natural history guidebook. Another is that nature is less prone to mutants than the manmade world. "Don't be surprised if some buildings [you see in your travels] do not fit into any one category, while others seems to fit into several," they write. "Buildings are not like species of wildflowers, in which the number of variables is finite. In the hands of an imaginative architect, anything is possible, and some of the best buildings are ones that break the rules."

• The second edition of the Encyclopedia of Music in Canada, edited by Helmut Kallmann and others (University of Toronto Press, \$95), is different enough from the first edition of 1981 as almost to qualify as a new work. About 200 of the old entries have been dropped or heavily revised and 800 new ones added, for a total of about 3700 entries in all. Perhaps no other single decade has seen so many changes in the music market and in recording technology as the one just ended, and these are some of the facts addressed in the current edition. What's most noticeable, though, is the addition of Mark Miller to the list of editors. He's best known as a critic and historian of jazz but here he takes on the entire field of English-language popular music in entries that sometimes surprise and enlighten. Look up his entry on "Ragtime," for example, to find Canadian masters of the genre you likely never knew existed and learn

how ragtime in Canada differed from ragtime in the United States. Single-subject reference books this size usually contain a lot of padding. This one doesn't.

· Life at Burghley: Restoring One of England's Great Houses (Little, Brown, \$50) is a charming book by Lady Victoria Leatham. Some of you may remember her performance in Treasure Houses of Britain, the highly acclaimed British TV documentary shown repeatedly in Canada, when she took viewers inside Burghley, the sprawling Lincolnshire house built by Sir William Cecil, spymaster to Elizabeth I. Beginning with William Cecil's son, the first earl of Exeter, successive owners filled the place with everything from the country's greatest private collection of Italian Baroque paintings to the world's first catalogued collection of 17th-century Japanese porcelain—to say nothing of all the stuff-toys, utensils, furnishings—that accumulates all by itself when a family stays in one place for 400 years.

With the death of the author's father, the title (and the house) passed to her uncle, who preferred to spend his time as head of a religious commune in British Columbia. So Lady Victoria was saddled with the responsibility of keeping the place going in the face of a hundred obstacles and what seem overwhelming odds. She tells the story with wit, humour, and grace.

• In the 18th century, when Carl Linnaeus devised the current system of classifying and naming plants, animals, and minerals, he was actually just revealing or highlighting the system made by nature. Wishing to reach the greatest number of educated people in the greatest number of places, Linnaeus wrote in Latin. The problem this presents for most amateur gardeners today is addressed in Gardener's Latin, a lexicon compiled by Bill Neal (Thomas Allen, \$21.95). It's a squarish little book, designed just this side of cute, that covers terms from abietinus ("resembling fir trees") to zizianioides ("resembling Zizania, a wild rice").

A useful companion to serious gardening books and even to serious seed catalogues.

• Chris Raible's Muddy York Mud: Scandal & Scurrility in Upper Canada (Curiosity House, distributed by Dundurn Press, \$18.99 paper) is an exhaustive but readable examination of one of the most frequently mentioned but perhaps least understood events in the history of Upper Canada: the so-called Types Riot of 1826, during which a mob of 15 hooligans wrecked the printing office of William Lyon Mackenzie, destroving the press and throwing his type into Toronto bay. The identities of most of the attackers were known at the time, but their motives, because they were complex, have always been somewhat clouded or contradictory. The results, however, were clear enough: the riot made Mackenzie a populist hero, and the settlement awarded him in court allowed him to upgrade and expand. Raible, long associated with the Mackenzie House museum and the Toronto Historic Board, soaks the event in its proper context so that it emerges cleanly. An addendum reprints the "Patrick Swift commentaries," written in the Colonial Advocate supposedly by Jonathan Swift's nephew, but actually by Mackenzie himself.

• Finally, there is a strange assortment of epic travel narratives, of which David G. Campbell's work, The Crystal Desert: Summers in Antarctica (Thomas Allen, \$29.95) is the most important and the best written. The author tells stories of his three summers in Antarctica, mixing its deep past with more recent occurrences there and describing, in excellent prose, the extraordinary array of life-forms, "a celebration of everything living, of unchecked DNA in all its procreative frenzy, transmuting sunlight and minerals into life itself, hatching, squabbling, swimming, and soaring on the sea wind."

Douglas Fetherling Douglas Fetherling is book editor of Rotunda magazine

LOOK AGAIN



Say "Au Revoir" not "Adieu"

The sculpture of a seated, young girl appears on a tomb in Père–Lachaise Cemetery in Paris. Her eerily lifelike appearance is a clear indication of how 19th-century French society viewed death.

In order to properly position her tripod to achieve the eye-to-eye view of this lively apparition, the photographer climbed up onto the tomb. Unfortunately this attracted the attention of a Paris policeman, who reprimanded her for showing a lack of respect for the dead. \$\display\$

PHOTOGRAPH BY PAMELA WILLIAMS

The only car in its class.



1993 Villager

You may ask why Ford would call its new multi-passenger vehicle a car in the first place.

After all, with up to 14 possible seating configurations, a sliding third-row bench-seat and plenty of room for seven passengers, the only thing Villager doesn't fit is your conventional image of a car.

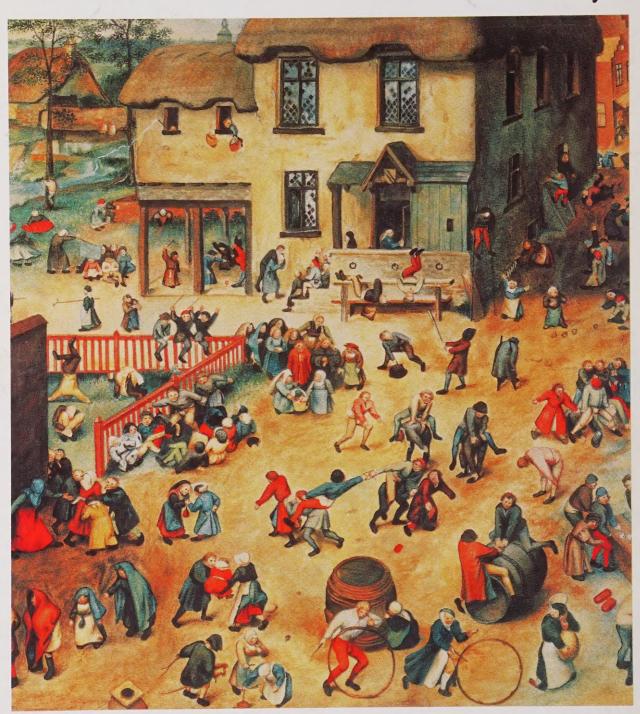
On the other hand, Villager's sleek, aerodynamic styling and great looks are positively car-like. Handling and ride? Again car-like. Thanks to

a fuel-efficient 3.0L V-6 engine and road-grabbing front-wheel drive.

Now add 4-wheel anti-lock brakes, a child-proof lock on the sliding door and 27 other safety features and you've got yourself the only domestic vehicle in its class to meet all Canadian car safety standards. Whether you choose to call the 1993 Villager a car or not, we're certain you'll agree that it's in a class by itself. **Quality is Job1. It's working.**

Available at Ford and Mercury dealers.

If It's Not Your Backyard, How Do You Know Where To Play?



Nobody knows Britain and Europe better than us, because it's our home. Choose from one of our many exciting tours like London Plus Europe, City Lights · Country Sights, or London Show Tour. Find out why it's the way we make you feel that makes us the world's favourite.

